

2. Mr. Wilson
THE AMERICAN

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Notes and Queries.

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HISTORY OF MARY STUART, QUEEN OF SCOTS.

TRANSLATED FROM THE ORIGINAL AND UNPUBLISHED
MS OF PROFESSOR PETIT;

By CHARLES DE FLANDRE, F.S.A., Scot.,

*Professor of French Language and Literature
in Edinburgh.*

MDCCCLXXIII.

This book is intended to be printed by private subscription only. It was begun some twelve years ago, under the auspices of the Empress Eugénie and, but for the fall of the empire, would have been published in France ere now. All the statements in it are made good by very many notes, references, and proofs, and at the end of the second volume there are learned dissertations on the more important events in the history of the unfortunate Queen. It will contain two portraits of Mary: one of which will be the miniature by Janet at Windsor, Her Majesty the Queen having kindly allowed it to be engraved. The other portrait will be that which, after the close research which is now being made, will be found to be the best authenticated.

The following newspaper notices explain the nature of the work, and the care and labor which Professor Petit has expended on it:

"An extensive work on the History of Mary Stuart of Scotland, by Professor Petit of Beauvais, is, we understand, nearly ready for publication. The professor has been engaged upon it for the last ten years, and has spared neither money nor labor in order to lay before the world such an accumulation of evidence relative to the unfortunate Queen of Scots, as has never yet been made public. The work is intended by the author to prove a complete justification of the Queen from the charges brought against her. It will be in two large quarto volumes, an English translation of which will be published before the original in French. M. Charles de Flandre, of Edinburgh, is the translator."—*Athenæum*.

"We lately referred to a forthcoming History of Mary, Queen of Scots, which is being translated from the French MS. of Professor Petit of Beauvais, by Charles de Flandre, of Edinburgh, and we wrote: 'It was rumored that the Empress Eugénie was about to inscribe her name on the list of royal authors, by a production of a Biography of Mary, Queen of Scots. There was some foundation for the report since her Majesty was taking a deep and active interest in the preparation of such a work.' The meaning of the above is, we apprehend, sufficiently clear. The empress has not written the book, but has taken an interest in the preparation of the work. . . . We happen to be in a position to state that the work is an elaborate and painstaking history, in which every statement is supported by reference to authorities. So far from the author designing a vindication of Mary, he commenced his work with a firm persuasion of her guilt, and after two years' study and labor he burnt his MS. and began *de novo*. In a few months the book will be published, and we have no doubt it will equally please the general reader and the historical student."—*Figaro*.

The author has entrusted his friend, Mr. Charles de Flandre of Edinburgh, with its translation into English, and has delayed the publication of the original until the translation is fairly in the hands of English subscribers.

Subscribers' names received by

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THE

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MESSRS. J. SABIN & SONS,

84 NASSAU STREET,

NEW YORK.

THE AMERICAN BIBLIOPOLIST,

A Monthly Literary Register and Repository of Notes
and Queries.

Vol. V.

NEW YORK, FEB. & MARCH, 1873.

Nos. 50 & 51.

LITERARY (AND OTHER) GOSSIP.

We have received from John Bohn, bookseller at Canterbury, a list of scarce and valuable books relating to America; which list extends to four pages, and for assumption of knowledge we do not know of anything which, in so small a space, contains so many errors. The list describes fifty-three items, of which twenty-four relate to America. The rest are books of a general character, which merely contain incidental notices of American topics, or, are books written by American authors.

The first item is described as "Bible (Holy), by John Eliot." £150. "The second edition greatly exceeds in rarity the first," a statement which is simply untrue. Next we have the Book of Common Prayer and Psalms, 2 vols. in 1, concerning which we are told that it is *unknown* to Lowndes. We need scarcely say that the scope of Lowndes' work did not include American publications. This Mr. Bohn, who must not be confounded with Mr. Henry G. Bohn, says it is "very scarce," and puts a correspondingly scarce price on it—only five guineas—we pity the man who may pay it. The *Lettere de principi*, 3 vols., 4to, price five guineas, is said to be "especially valued in America," which is news to us. Cotton Mather's "Magnalia," at fifteen guineas, is not very suggestive of economy as to the prices. Mayo's "Compendious View of Universal History," 4 vols., 4to, 24s., is said to be very important for the history of America—perhaps it is so, but it is usually sold here for waste paper. Pirckeymer's "Cosmography" is selected for a learned note, and an attempt is made to put off a book at 10 guineas, which is not worth over one, because, forsooth, it happens to mention Mexico. It is one of scores of books of no sort of use or value which mention some locality in America, but do not add to our knowledge respecting it. There are four items by Thomas Shepherd, including, of course, his "Parable of the Ten Virgins," which is a common book here, but Mr. Bohn says it is scarce (at Canterbury, we suppose), and marks it a guinea, which would be cheap for the individual, but is dear for the book. But the crowning puff is put to Roger Williams' "Answer to Mr. Cotton's Letter," which is priced at £50, and about which we are astounded to

find that "no other copy is known," which statement is fortified by a reference to Mr. J. D. Knowles' "Life of Williams." It is really painful to have to contradict so strong a story, but it is a fact that Mr. J. C. Brown, of Providence, has at least two copies, and the editor of a late reprint of the work recounts no less than 8 or 10 copies. Both of these statements are in print, and we think it would have been becoming on the part of Mr. B. to have made himself acquainted with these facts before making so positive a statement. The writer sold an elegant copy in 1870, bound by Francis Bedford, for \$90. Mr. B. is careful to add *England* to his address. It is evident that this short list was got up for special circulation in America, and the prices in general are predicated on the assumption that we are a nation of "Know Nothings"—a very unsound theory.

Mr. T. H. Morrell, 78 Nassau street, has in press for private publication (the edition to be limited strictly to forty copies), "A Memorial of the Inauguration of Ward's Statue of Shakespeare, in the Central Park," containing Judge Daly's and Colonel Stebbins' Addresses; the Commemorative Oration, by William Cullen Bryant; Mr. Stoddard's Poem, as read by Edwin Booth; Poems by Bayard Taylor, John Brougham, and others, and an original paper by the Hon. Wm. B. Maclay, on "Shakespeare's Birth-place, the Stratford Bust," &c. The volume will be printed by Munsell, of Albany, in his best style, and will contain among the illustrations an engraving of the Statue, the interior of Stratford Church, with the Monument of Shakespeare, a reduced facsimile of the title-page of the *first folio*, 1623, with the Droeshout portrait, &c. Mr. Morrell intends it to be in every respect a worthy memorial of the American tribute to the "Great Bard." The price, we believe, is to be about \$10 per copy.

Some papers, written by Mr. Smiles, which appeared in *Good Words*, under the title of "The Huguenots in France after the Revocation of the Edict of Nantes," are to be reprinted. As the papers have proved of sufficient interest to justify the publication in France of a French edition, Mr. Smiles has undertaken to re-edit the volume for English readers.

A literary curiosity, "The Poems of Mary, Queen of Scots," is in preparation. The verses of this unfortunate Queen, collected from original and obscure sources, will be prefaced with an introduction by Mr. Julian Sharman.

The copyright of Keble's "Christian Year" will expire shortly, after having existed nearly forty-six years, during which one hundred and fifty-one editions have been printed.

An item is going the rounds that a portion of the late Dr. Lushington's papers, refuting the Stowe scandal against Lord Byron, will shortly be published, but we doubt if there be good authority for the statement.

A fac-simile of the famous first telegram, "What hath God wrought," appears in Scribner's, for March, in connection with an interesting illustrated paper on the late Prof. Morse, by Benson J. Lossing.

Mr. James Campbell, Boston, is about to publish "The Passions in their Relations to Health and Diseases," translated from the French of Dr. X. Bourgeois, Laureate of the Academy of Medicine of Paris, &c., by Howard F. Damon, A.M., M.D.

We hear that the keeper of the MSS. in the British Museum intends to issue a catalogue of the oldest manuscripts in the national collection, with autotype fac-similes of the choicest early illuminations and texts. The copies are wonderfully successful, and give the effect of the involved Anglo-Saxon patterns and colors with great softness and delicacy, while the often faded texts are even clearer in the autotypes than in the originals.

Mr. W. Davies is preparing a book which, if well done, should prove not only interesting, but valuable. It is called "The Pilgrimage of the Tiber, from its Mouth to its Source," and it will be accompanied by several woodcuts and a map. The course of the Tiber has never been completely explored, and Mr. Davies believes no account has been given of it in its entirety either in Italian or English. Mr. Davies has tracked the stream in company with Mr. C. Hemans, and in his preface the author says: "We were both of us familiar with a good part of the river previously to the journey here described, yet on this occasion we conscientiously made the whole tour of it, from its mouth to its source. We were accompanied by two artist friends, both of whom lent the aid of their pencils to illustrate our progress. . . . The pictures given from local historians of the mediæval condition of some of the Tiberine towns and country, I believe, will be new to most English readers. The chapter upon the popular songs of Central Italy will also probably afford an insight into a quite fresh field of literature, as I do not know that any of them have been brought forward before in the English language."

The *Athenæum* says: "It is well known that when the business of the honorable East India Company was transferred to the British Parliament, the first act of the new masters of the old house in Leadenhall street was to make a clean sweep of the records of the company. They swept out 300 tons of these records to Messrs. Spicers, the paper-makers, to be made into pulp. In this way, amongst other trifles, disappeared the whole history of the Indian Navy. From one of the cart-loads of these records on their way to the pulping tanks, an old paper was blown off by the wind, and picked up by a passer-by. It is now before us. It is addressed, 'To my very loving friends, the Governors and Company of the East India Merchants,' and endorsed 'November 28th, 1619. My Lord of Buckingham about resigning his interest in my Lord of Warwick's goods. Red: Dec. 1, 1619.' And it runs:

'After my heartiest commendations. Whereas his Majesty by his former letters, about the beginning of the last summer, signified unto you that he was pleased to bestow upon me that part which belonged to him out of the forfeiture incurred by the Earl of Warwick: Yet since he hath likewise been pleased to write also in my Co (*sic*) (Cousin?) of Warwick's behalf, I have thought fit to signify unto you that I do willingly remit to him likewise all my interest and . . . that I had therein by his Majesty's said warrant. And so I rest, your very loving friend,

(Signed)

G. BUCKINGHAM.'

'Newmarket, 28th November, 1619.'

—And the paper is sealed with the Duke's (Felton's man) seal. As we have said, 300 tons of these documents were pulped; and this extract from the mass shows how, when work of this sort has to be done, no men are so competent to do it thoroughly, to let nothing of interest and value escape them, as your literary men; and the India office has always been strong in literary men."

In the recent sale by Messrs. Puttick & Simpson of the late Rev. Frederic Pyndar Lowe's library, there occurred a fine copy of Capt. John Smith's "History of Virginia," folio, 1627 (the dedication copy to the "Duchesse of Richmond and Lennox"), which, after a keen competition, was knocked down to Messrs. Asher & Co. for £146.

At the sale of Théophile Gautier's books, which has taken place in Paris, the copy of François Victor Hugo's translation of Shakespeare fetched 225 francs; "Histoire de la Première Découverte et de la Conquête des Canaries," Paris, 1629, 8vo, 101 francs; "Religions de l'Antiquité," translated from Kreuzer, by J. D. Guigniaut, 309 francs; "Œuvres de Madame de Girardin," 4 vols., on blue paper, with the mention, "Exemplaire unique A. Th. Gautier," 55 francs.

In accordance with the promise made in the preface to the third and concluding volume of his "History of the Newspaper Press," Mr. Grant has written, as a supplement to that work, an account of the "Rise and Progress of the *Saturday Review*."

A volume, specially interesting to college athletes, is forthcoming in England. Dr. J. C. Morgan, of Manchester, has made careful examination of the University races' lists, and finds that of the 295 men who have rowed in them, 255 are still living. He will publish letters from 250 of these, in which they state what line of life they have adopted, and in what manner they consider their own health and physique influenced by the race. In the case of those who are dead, Dr. Morgan, finding the published lists untrustworthy, has examined the college books to identify every case; and has further discovered, with regard to each man, from what disease he died, and how far his original constitution had been affected by the race. The result of this examination is, that in quite a minimum of cases was the disease accelerated by rowing, and these cases were of men radically delicate. The public opinion has been in the opposite direction, and there was an appalling story, now refuted, of a whole University crew having died a few years after the race.

A new poem may be shortly expected from Mr. Browning.

According to a history of "Journalism in the United States," by Mr. J. Hudson, the first Transatlantic newspaper was issued in 1690 at Boston, under the name of *Public Occurrences*, thus anticipating the first London regular daily journal, the *Daily Courant*, by nineteen years. It lived only a single day, being instantly suppressed by the Legislative Assembly, because it contained "reflections of a very high nature," and a press law was passed in consequence. A second attempt, the *News Letter*, was not made till fourteen years later. This was printed every week "by authority." The *Newport Mercury*, the oldest existing newspaper in the United States, dates from the Revolutionary period; while the first daily journal, the *American Daily Advertiser*, afterwards called the *Aurora*, and now the *North American and Daily Advertiser*, first appeared in Philadelphia in 1784. The penny press dates from 1833, soon after which appeared the leading New York papers, the *Herald*, *Times*, *Tribune*, and *World*.

Mr. Froude will reply, in a preface to the second volume of "The English in Ireland," to the critics of the first volume.

The curious old chap-book, "Nixon's Cheshire Prophecy," will shortly be reprinted, with an introductory essay and an appendix. Numerous editions of the book have been issued, the early ones being very scarce.

We believe that the work which M. Victor Hugo is now completing, at Guernsey, is a novel called "Quatrevingt-treize," the scene of which is laid in the second period of the French Revolution.

The publication of an inedited work of Lamartine is announced.

A new claimant has been advanced as the authentic occupant of the historic "Iron Mask." A French officer, named Jung, while searching through the papers of the war office, accidentally came upon some documents which asserts the real "Man in the Iron Mask" to have been a conspirator at the head of a band of poisoners sworn to murder Louis XIV. Louvois, who was War Minister, knew that the head of the conspiracy arrived in Paris in 1672, and that after some time he went to Brussels to see his accomplices, consisting of Dutchmen, Lorrainers, and Irishmen. The money for the enterprise was furnished by Groët, of Amsterdam, and the treaty signed by the conspirators was deposited at the house of a man called Abraham Kiffied. The chief of the plot was young, elegant, a Lorrainer by birth, an ex-captain of cavalry of the German Empire, and at the moment a colonel. Like most adventurers, he went by several different names. In Paris he was the Chevalier de Kiffenbach; at Brussels the Chevalier des Harmois. He was very well educated for the period, spoke several languages, lived a fashionable style of life, and was reputed to have run away with the wife of a Bohemian colonel.

It is sixty-nine years since Jerome Bonaparte and Elizabeth Patterson were married by Bishop Carroll, in Baltimore, yet the interest attaching to that remarkable and short-lived union has stimulated many a modern interviewer to seek out the venerable heroine of the romance, and to expand her courteous but firm refusal of gossip into four columns of imaginary description and dialogue. At last, however, a book has appeared which, if it fail to satisfy the craving excited by that ancient affair, will at least shed a new light upon the attitudes of the various parties to it. Messrs. Hontine & Murdock, of Baltimore, dealers in paper-makers' material, bought a lot of old rubbish, which had lain neglected for half a century in a warehouse once occupied by Madame Bonaparte's father. Among these musty papers was found a package of letters, which proved to be his long-lost correspondence with the Bonapartes and others in relation to his daughter's marriage. These letters coming into the possession of a Mr. Saffell, he proposed to publish them, and did so after ascertaining that Madame Bonaparte was entirely indifferent on the subject, and that her grandsons, Col. Jerome Bonaparte and Mr. Charles J. Bonaparte, only asked him to state in the preface that they were opposed to the publication from considerations of delicacy. A glance at these letters shows that the opposition of the grandsons is altogether on account of the particular Bonaparte from whom they are descended. The correspondence reflects honor upon the Patterson

side of their house, and anything but honor upon the character of Jerome Bonaparte. A young naval officer, smitten with the charms of the Baltimore belle, he insisted on marrying her without knowing the designs or consulting the wishes of his powerful brother, the "first consul" and prospective emperor of France. Mr. William Patterson saw nothing inviting in such a union for his daughter, and opposed it until he found that nothing but force and violence could prevent it. He had received anonymous letters acquainting him with the history and character of Jerome, and when at last with many misgivings he permitted the marriage, he set about persuading his son-in-law to give up all hopes of a career in Europe amid the storms of revolution, and to settle down in Baltimore as a citizen of the United States. But the young couple went to France, and the blow fell. Napoleon, with his dreams of empire, contemplated matrimonial alliances for his family with all the crowned heads of Europe and the building up of a many-throned dynasty. Holding that Jerome was incompetent to contract a valid marriage without his consent before the age of twenty-five, he affected to regard the whole affair as the mere intrigue of a wild young man, and refused to recognize the beautiful bride as his brother's wife. Three months after his sister's marriage, Mr. Robert Patterson went to Europe to procure her honorable recognition, and this correspondence shows that all the members of the Bonaparte family, Napoleon alone excepted, were pleased with the match. In a letter to Captain Paul Bentalon, Lucien Bonaparte writes: "Tell Mr. Patterson that our mother, myself, and the whole family, with one voice, and as heartily as I do, highly approve of the match. The consul, it is true, does not for the present concur with us, but he is to be considered as isolated from his family. Placed on the lofty ground on which he stands as the first magistrate of a great and powerful nation, all his actions and ideas are directed by a policy with which we have nothing to do." But this approval of the family and the advice of his mother to accept a handsome annuity and retire with his wife to the United States, did not nerve the fickle and selfish Jerome to refuse the bribe Napoleon offered him for deserting her whom he had just sworn at the altar to love and cherish. For the barren honor of a crown wrenched for him from a crushed nation by the bloody hand of his brother, he repudiated his young wife and his infant son, and thus earned the contempt of all mankind. She returned to her father's house, and though her son died at a good old age, she still lives, and if, in the memory of her youthful hopes, so cruelly blasted, there lingers any vindictive feeling, it must find ample gratification in the fact that after all the ambitious marriages contracted by the brothers of Napoleon, her grandsons are the only scions whose Bonaparte blood is unquestioned.

JOHN EVELYN'S MS. PRAYER BOOK.

We have lately seen a manuscript book of prayers which belonged to John Evelyn. The handwriting, which is as clear as print, is that of Richard Hoare, whom Evelyn, in his Diary, mentions as "My servant, Ri. Hoare, an incomparable writer of several hands." The title is, "Officium Sanctæ & Individuæ Trinitatis; or Privat Deuotions and Offices, composed and collected by John Evelyn, for his Annuall and Quotidian Use, with Calendar Table, &c." The date is 1650. The book is bound in old crimson morocco, with John Evelyn's crest and monogram on the back, and on the eight corners of the sides of the binding. The Prayers were composed by Evelyn, and presented to Mrs. Godolphin, his "most excellent and estimable friend." At the bottom of the title are a motto and device, in his autograph. On the first fly-leaf is written, in his handwriting, "Remember with what importunity you desired this Booke of your Friend, Remember me for it in your prayers"; then follows, "An Act of Love: when y^e spirit's sad." "Breathings:" "An Act of Remorse vpon a deepe consideration of my sinns," seven pages; and at the end of the volume are a Morning and an Evening Prayer, filling ten pages, all in his autograph. Throughout the book are MS. emendations by Mrs. Godolphin: those on pages 188, 288-90, are curious, as relating to the duties of a wife towards her husband, and in the Calendar are inserted the following entries by Evelyn and Mrs. Godolphin:

March 28, "I set forth from Paris 27 :-76."

April 1, "Came to Calais: Remember."

April 3, "Landed at Dover: 1676."

May 16, "I was married at the Temple, 1675."

Aug. 2, "I was borne: 1652."

Sept. 9, "My dear deare friend departed this Life, 'twixt 1 & 2 in ye Afternoone; being Moneday, White-hall, 1678."

Oct. 16, "Remember me."

Nov. 15, "I went from Dover towards Paris: 1676."

—With these entries may be compared the following passages from Evelyn's writings:

"I had now notice that my dear friend Mrs. Godolphin was returning from Paris."—*Diary*, ed. 1827, vol. ii., p. 418.

"This day was my deare friend Mrs. Blagg married at the Temple Church, to my friend Mr. Sidney Godolphin, Groome to the Bedchamber to his Majestie."—*Ib.* p. 406.

"The second of August in the year 1652; a month and a year never to be forgotten."—*Evelyn's Life of Mrs. G.*, p. 5.

"She died in the 26th yeare of her age, to the inexpressible affliction . . . of none in the world more than of myselfe, who lost the most excellent and estimable friend that ever liv'd. Never a more virtuous and inviolable friendship. How shall I ever repay the obligations to her for the infinite good offices she did my soule by so ingaging me to make religion the etrmes and tie of friendship there was between us."—*Diary*, vol. ii., p. 447.—*Athenæum*.

CORRESPONDENCE.

Cortez or Balboa—Which Discovered the Pacific?—In these days of careful historical inquiry, it is spreading your sails unto a venturous ocean to state for fact much that you learned for such in earlier days. It seems that it is now questioned whether Cortez ever saw the Pacific Ocean. Not only must a great deal of history be re-written if such long-continued statements are found to be erroneous, but we must call in also some of the writings of the poets for correction. Take for an example Keat's beautiful sonnet on his first reading Chapman's Homer, where, after stating his delight and astonishment, he closes it with these lines :

"Then felt I like some watcher of the skies,
When a new planet swims into his ken ;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien."

Peter Martyr, in his "Thirde Decade of the Ocean," written to Pope Leo the Tenth about 1513-14, thus announces the great discovery : "But at the length, the seventh day of the Calendar of October, hee (Vaschus Nunnez Balboa) beehelde with wondrous eyes the toppes of the hygh mountaynes, shewed vnto him by the guides of Quarequa, from the which he might see the other sea so long looked for, and neuer seene before of any man comming out of our worlde. Approching, therefore, to the toppes of the mountaynes, he commaunded his armie to stay, and went himselfe alone to the tope, as it were to take the first possession thereof. Where, falling prostrate vpon the ground, and raying himselfe againe vpon his knees, as the maner of the Christians is to pray, lyfting vp his eyes and handes towarde heauen, and directing his face towarde the newe founde South Sea, he powred forth his humble and deuout prayers before Almighty God, as a spirituall sacrifice with thanks giuing, that it pleased his diuine majestie, to reserve vnto that day the victorie and prayse of so great a thing vnto him, beeing a man but of small wit and knowledge, of litle experience, and base parentage. When he had thus made his prayers after his warlike maner, he

beckned with his hande to his companions, to come to him, shewing them the great maine sea heretofore vnkowne to the inhabitants of Europe, Aphrike, and Asia."

To Balboa, therefore, must be awarded the honor of the discovery of the Pacific Ocean. Unfortunately, however, it makes sad work with the metre of Keats' sonnet to substitute for Cortez a name of more than two syllables, and the only help for us is to use the first name of the true discoverer, Vaschus, as does Martyr in his epistles to the Pope of Rome.

I copy this account of the discovery from the edition of Peter Martyr's Decades, translated by R. Eden and M. Lok, London, 1612.

A. E. C.

Charlestown, Mass.

Barthram's Dirge.—I have a photograph of a painting by MacIise, representing a knight reclining on the steps of an altar; a lady leans over him, with her hand resting on his brow; he appears to be dying, or dead, and there are two attendants—a youth with curled locks, apparently a forester, with an axe in his girdle; the other male attendant appears to be absorbed in grief. On the picture are photographed the words, "Barthram's Dirge." Can any of your readers inform me from what legend or history the picture has been painted?

CECIL ARTHUR.

[This picture was painted by Noel Paton. Scott's "Border Minstrelsy," supplied the artist with the subject of "Barthram's Dirge." "The hero of the ditty," says Scott, "was shot to death by nine brothers, whose sister he had dishonored, but was afterwards buried, at her request, near the usual place of meeting." The verses which have suggested Mr. Paton's picture run thus :

"They made a bier of the broken bough,
The sauch and the aspen gray,
And they bare him to the Lady Chapel,
And waked him there all day.
"A lady came to that ionely bower,
And threw her robes aside,
She tore her ling long yellow hair,
And knelt at Barthram's side."

—ED.]

The First Pennsylvania Newspaper.—What was the name and date of the first newspaper published in Pennsylvania?
Germantown, Feb. 22, 1873. A. G.

[It was entitled the *American Weekly Mercury*, December 22, 1719 * * * Philadelphia, printed and sold by Andrew Bradford at the Bible in the Second Street, and John Copson, in Market Street, 1719. Thomas, in his history of printing, adds the words *No. 1* and *Tuesday* to the above heading; but he is in error. The *Mercury* was the third newspaper published in the British Colonies, and the first out of Massachusetts. At first, it appeared every Tuesday, on a half sheet of pot; and from Dec. 29, 1719, was regularly numbered. No. 13, however, did not appear till Thursday, March 17, 1720, on a whole sheet of pot, and in this manner for many years its size and date varied about. No. 22 (May 19, 1720), bears two rude woodcuts on either side of the heading; on the left, a Mercury; on the right, a post-boy. On and after August 4, 1720 (No. 33), these figures shifted sides. On Tuesday, Jan. 3, 1738 (No. 940), a new figure of Mercury was substituted for the other. On Thursday, 11th September, 1740 (No. 1080), a third design of Mercury and a new figure of the post-boy, were given, and between them a view of a port, with vessels, &c. Andrew Bradford dying Nov. 24, 1742, his widow, Cornelia, continued the journal. On March 1, 1743, she associated Isaiah Warner with her in its management; but on Oct. 18, 1744, she resumed its entire control. No. 1356 (Jan. 1, 1756), was, we believe, the last that was issued. A complete series, perhaps unique, belongs to the Library Company of Philadelphia.—Ed.]

The Mitrailleuse in 1685.—The following brief account of the use of compound, or many-barrelled guns, in 1685, is, I think, worthy of a note. It is from Oldmixon's "History of the Stuarts," folio, 1730, p. 703, and refers to the intended defence of Bridgewater by the Duke of Monmouth, on the 4th July, 1685:

"Preparations such as they were, had been made by the Duke of Monmouth's men, to stand the Enemy's attack. One Silver, an Inhabitant of the Place, brother to Captain Silver, Master-Gunner of England, invented a machine, which would discharge many Barrels of Muskets at once. These were to be play'd at several Passes instead of Cannon; but the Noise of great Guns, and the Terror of Bombs, soon oblig'd the Duke to concert other methods."

Oldmixon, who was then only a boy, was present, and watched the Duke's operations with keen interest; he does not further mention the use of these machines at the battle of Sedgemoor.

EDWARD SOLLY.

Enigma.—(See BIB., vol. V., p. 8). The following very ingenious solution, by Arthur J. Stansbury, Esq., of Washington, D. C., was published many years ago in the *National Intelligencer*:

SOLUTION.

What nobler object than the *Ark*
That rode the Deluge wave?
Than *light* what brighter gem can be
That nature ever gave?
The lawyer's case at last must turn
On *evidence* alone,
And through the earth, as sign of peace,
The *cross* to all is known.
The farmer's prompter sure must be
Th' *abundance* of his grain,
And *non-resistance* is the oath
By troops and lovers ta'en.
Fair *Delia's* face between the earth
And Sol's bright lamp appears,
And *riches* are the prize unknown,
Which merit seldom wears.
Bright *ingots* fill the miser's dream
And load the Jewish chest,
While an *annuity* is wished
By wife, alike, and priest.

My "noble spirit" thus with ease divines
The corresponding words for all your lines.
Your prize I claim, the money and the fame,
For *Alexandria* is the city's name.

A-rk.
L-ight.
E-vidence.
X-the Cross.
A-bundance.
N-on-resistance.
D-elia.
R-iches.
I-ngots.
A-nnuity.

B. W. P.

Bayard Taylor and the Turkish Bath.—(See BIB., vol. V., p. 8.) A correspondent asks where the following extract from Bayard Taylor's works may be found: "No man can be called clean till he has bathed in the East." It is in "Lands of the Saracen," chap. xi., page 152, Putnam's edition, N. Y., 1857.

E. T. H.

"*The Lady of Lyons.*"—The apocryphal story of Angelica Kaufman's marriage with a pseudo-Swedish noble, has been assigned by some as the origin of the plot of Bulwer's play, "*The Lady of Lyons.*" Now, the following circumstance leads me to believe that such is not the fact. Some forty or fifty years ago, I met with a book which contained, amongst other matters, a story called "*The Bellows-Mender,*" the plot of which was almost identical with that of "*The Lady of Lyons.*" This story, the characters in which were French, if I remember rightly, made such a strong impression on me at the time, that I immediately recognized it when I first saw the play. Can any of your readers supply the name of the work to which I refer? It may well be that the story itself was a juvenile effort of Bulwer's, as he commenced writing at the early age of fifteen, and he must have been about that age when I read "*The Bellows-Mender.*" It is also well known that he was fond of bringing out his works anonymously.

J. H.

Sir W. Scott and Miss Stuart.—Poets have been frequently unfortunate in the affairs of love, though when fame gilds their names, it may be that the disdainful fair regrets her want of discrimination. Lucasta, Sacharissa, and Miss Chaworth have won immortality by their frowns. It were well before all record is buried in oblivion, if the object of Sir Walter Scott's unsuccessful admiration could have some brief memoir compiled. I believe the name of the lady was Miss Stuart, and that a portrait of her was exhibited in Edinburgh in 1870; she married a friend of Sir Walter's. She is mentioned, I think, anonymously in "*Lockhart's Life.*" Can any of your correspondents furnish some particulars of her history, &c.?

G. C. C.

Aztec Architecture.—I want the names of the best publications upon this subject, as I am desirous of obtaining particulars of this curious style of architecture. Can any one say whether anything has been attempted in imitation of Aztec building in England?

HAROLD.

New York Fifty Years Ago.—

Longworth's
American Almanac,
New York Register,
and
City Directory,
For the Forty-Seventh Year
of
American Independence,
Containing a List of Banks, Insurance Companies,
Post Office Establishment, &c., &c.

"Who steals my purse steals trash,
But he that borrows my Directory filches me
Most villainously."

New York:
Published by Thomas Longworth,
June 25th, 1822.

The above is the title of an unpretending 12mo volume of 496 pages. It contains, among other information, the following "Rates of Postage on Single Letters":

For any distance not exceeding 30 miles,	6 cents.
Over 30, and not over 80 miles,	10 "
" 80, " 150 "	12½ "
" 150, " 400 "	18½ "
" 400 miles, - - -	25 "

The publisher gives the number of names contained in the Directory for the years

1817 & 18,	- - -	19,000 names.
1818 & 19,	- - -	17,000 "
1819 & 20,	- - -	21,000 "
1820 & 21,	- - -	23,000 "
1821 & 22,	- - -	24,000 "
1822 & 23,	- - -	24,460 "

The following advertisement, taken from the volume, shows how far up town the city extended. The advertisement is that of a printing ink manufactory in Green street, near Prince. It reads:

"N.B.—The Manufactory being a considerable distance from the centre of business, persons giving orders to execute, will please to drop them into the post office."

What a change in fifty years. Compare figures:

Population in 1822,	- - -	24,460
" " 1872, - - -	- - -	926,000

F. G. STEVENSON.

March 3, 1873.

Authors Wanted.—Some years ago I clipped from a periodical, for my "Scrap-Book," a production entitled, "The Broken-Hearted," by George D. Prentice. I subsequently read it in the *American Presbyterian*, with some additions, but ascribed to John G. Whittier; and again I found part of it in *The Methodist*, with Bulwer's name attached. McGuffey, in the "High School Reader," quotes from it, but gives no author.

* * * * *

"It cannot be that earth is man's only abiding-place. It cannot be that our life is a bubble, cast up by the ocean of eternity to float a moment upon the wave, and then sink into darkness and nothingness. Else why is it that the aspirations which leap like angels from the temple of our hearts are forever wandering abroad unsatisfied," &c.

* * * * *

I have another extract (poetry) in "Scrap-Book" entitled, "Name in the Sand," by George D. Prentice. In "Gems from American Poets," (D. Appleton & Co.) it is ascribed to Miss Hannah F. Gould. Is Mr. Prentice the author of these extracts?

I would be pleased if any one could give me the author's name of the following poem, and the poem entire:

HOME.

"I've wandered through the Indian land,
Where Nature wears her richest hue;
I've stood upon the Grecian strand,
And gazed upon its waters blue;
I've strayed beneath a myrtle grove
On Aroo's banks when the sun was set,
And heard the Italian song of love
Come sweetly from his gondolet," &c.

Greenville, Tenn. J. K. P. SAYLER.

The Dove as a Symbol of the Holy Ghost.
—I am anxious to obtain information concerning the history of the dove as a symbol of the Holy Ghost, and the worship of it as such. It would be a real help if any of your correspondents will direct me to sources of information. Mrs. Jameson, in her "Sacred and Legendary Art," barely refers to it. Bible dictionaries and the Encyclopædias are silent upon it, and I cannot find that it has ever been made the subject of inquiry in your pages.

W. H. B.

Author Wanted.—Can you or any of your readers tell me who is the author of the following poem, and where it is to be found:

"Little tube of mighty power,
Charmer of an idle hour,
Object of my warm desire,
Lip of wax and eye of fire;
And thy snowy, taper waist,
With my finger gently braced,
And thy pretty swelling crest,
With my little stopper prest;
And the sweetest bliss of blisses,
Breathing from thy balmy kisses.
Happy thrice and thrice again,
Happiest he of happy men;
Who when again the night returns,
When again the taper burns,
When again the crickets gay
(Little cricket full of play),
Can afford his tube to feed
With the fragrant Indian weed:
Pleasure for a nose divine,
Incense of the god of wine,
Happy thrice and thrice again,
Happiest he of happy men."

M. A. K.

[By Isaac Hawkins Browne. We believe it was intended for an imitation of the style of Ambrose Phillips. For an account of this author and his works see Allibone.—Ed.]

Author Wanted.—Whose are the following lines? They are quoted in Professor Haven's "Moral Philosophy":

"The twilight hours, like birds, flew by,
As lightly and as free,
Ten thousand stars were in the sky,
Ten thousand on the sea;
For every wave, with dimpled face,
That leaped upon the air,
Had caught a star in its embrace,
And held it trembling there."

AUREUS.

Chicago, Feb. 10, 1873.

[By Mrs. Welby, a clever American poetess, who wrote under the *nom de plume* of "Amelia." A writer in *The American Review* (Feb., 1846), in an article entitled "The True Principles of Poetry," compares "Amelia" with the English poet, Thomas Campbell, much to the advantage of the former. For a further account of this author and her works, see Allibone, vol. iii., page 2635.—Ed.]

Thomas Shelton.—Can any of your readers furnish me with an account of this old English worthy? He was not only the first translator into English of the "Don Quixote," but the first of all its translators; and it will be a disgrace to us if we cannot discover who he was and what other work he did. It suited the purpose of Jarvis—who derives all his best phrases from Shelton—to say that he did not translate from the original Spanish but from the Italian version of Franciosini, citing as his only authority for this statement one or two passages which certainly prove that one of the two did follow the lead of the other, but which do not prove that Shelton was the follower.

It is quite certain that Shelton published his translation in 1620—and as he tells us "that he cast it aside, when it lay for some time neglected in a corner, five or six years;" and as it is equally certain that Franciosini did not publish until the year 1622, the statement of Mr. Jarvis falls to the ground. Shelton translated from the Madrid edition of 1605, which contains many blunders of the printer, and signs of haste in Cervantes, nearly all of which were corrected by his own hand in the edition of 1608. Jarvis follows Shelton in this, and it may be said of Jarvis that the only feature in his translation and criticisms of the immortal Don is, that it brought English critics into contempt among all those who were best able to judge Cervantes.

What proof is there that Shelton published his "first part" of the Quixote in 1612? Jarvis also brings a similar gratuitous accusation against the translation of Motteux, which he says "is wholly taken from the French, which, by the way, was also from the Italian." The most cursory examination will prove this statement likewise to be false. Motteux, like Jarvis, is greatly indebted to Shelton; but all his racy epithets, as also much of his vulgarity, are derived from Philips, who simply adapted Shelton "according to the humor of our modern language," and is the one Don Quixote which throws the reader into fits of boisterous laughter, not with the translator but at him.

I shall also be glad to know if it was ever understood among booksellers or

others, that the "learned notes of Lockhart" appended to Motteux's translation, Edinburgh edition, 1822, were taken bodily, word for word, from Pellicer's Madrid edition of 1787.

A. J. D.

Edmund Burke.—In "Recollections by Samuel Rogers" (London, Longman, 1859), p. 87, I read: "In his (Burke's) youth he wrote and published a didactic poem, 'The Progress of Literature,'" and a foot-note informs us that "this poem was probably anonymous; it does not appear in the ordinary editions of his works." I do not find it in Lowndes. Is the work known?

OLPHAR HAMST.

Old Engravings.—I have many old engravings; I wish to be directed to the best work where I could find information of the artists and engravers, their private marks, monograms, &c.

C. ARKHURST.

[We know of no better book of reference for the young collector than Bryan and Stanley's "Biographical and Critical Dictionary of Painters and Engravers," Ottley's "Supplement to Bryan" is also very useful, bringing the work down to almost the present time.—Ed.]

[TO CORRESPONDENTS.—We shall be glad to receive and publish items—literary, dramatic, or historical—of interest to the readers of the BIBLIOPOLIST. Everything of value to the American Antiquary, Book-worm, or Print Collector, will meet with especial welcome.

OUR CORRESPONDENTS will, we trust, excuse our suggesting to them, both for their sakes as well as our own—

I. That they should write clearly and distinctly—and on one side of the paper only—more especially proper names and words and phrases of which an explanation may be required. We cannot undertake to puzzle out what a Correspondent does not think worth the trouble of writing plainly.

II. That Quotations should be verified by precise references to edition, chapter, and page.

III. CORRESPONDENTS who reply to Queries would add to their obligation by precise reference to volume and page where such Queries are to be found. The omission to do this saves the writer very little trouble, but entails much to supply such omission.

IV. All communications should contain the name and address of the writer, not necessarily for publication, but as a guarantee of good faith.

Several communications stand over till our next. Our Obituary and several Book Notices are unavoidably crowded out till next month.

We are obliged to "G. L. H." for his "good words." Shall be pleased to hear from him occasionally.]

AUCTION SALES.

The present season has been prolific in sales of ordinary collections of books, but there has been absolutely nothing to excite the interest of the book collector until the sale of "*Bibliotheca Americana*," at the rooms of Messrs. Bangs, Merwin & Co., on Monday, February 17, 1873, and the three following days. The auctioneers describe the collection as "a large and valuable private library of books, pamphlets, and manuscripts, illustrating American antiquities and general and local history, comprising fine copies of many exceedingly scarce works, etc." Of course, such an announcement secured a large audience of buyers and lookers-on from various parts of the country; but most of the country buyers, except Mr. Darlington, of Pittsburgh, left after the second day's sale.

The books were the property of a well-known medical practitioner of Philadelphia, who devoted his leisure time and some money to their acquisition—pursuing the subject more with reference to the pleasure of collecting, than with any special design to form a library; at least, such is our inference, for the collection lacks many elements of completeness, and, in our judgment, it is scarcely fair to call it a library. It is a collection of books, many of which are of the greatest rarity and value, and we now propose to enumerate some of the titles and the prices for which they sold:

Lot 1 was very properly an A B C book, printed at Germantown, 1795. Sold for \$1.00.

Lot 3. Hanway's Account of the Society for the Encouragement of British Troops in North America, notwithstanding that it was the Duke of Bedford's copy, sold for 62 cents.

Lot 28. Alden's American Epitaphs and Inscriptions, 5 vols., 16mo, boards. \$20.00.

Lot 36. Almanac for 1691, by John Tulley, Cambridge. Printed by S. Green and B. Green, Boston, 1691. \$12.00.

Lot 37. An Almanack for the Year of Christian Account, 1700, by Daniel Leeds, Philomat. Wm. Bradford, New York, 1700. \$23.00.

This is not so rare as Lot 36, but possessing more interest to a New Yorker, because it was printed by William Bradford, the elder.

Lot 68. Poor Richard, improved, for the Year of our Lord, 1758. Philadelphia. Printed and sold by B. Franklin and D. Hall.

This, the most celebrated of all the Franklin Almanacks, sold for \$5.50. It is the Almanack in

which is reproduced, in a connected form, all the wise sayings which had been sprinkled through his other Almanacks from 1733 to 1757. A full account of this Almanack will be found in Stevens' Nuggets, No. 1110, where a copy (formerly E. B. Corwin's) is priced at £10 10s.

Lots 103 to 112 are for some unknown reason catalogued under *America*; which is a curious arrangement when all the books in the catalogue are of a similar class.

Lot 110. Livingston's Review of the Military Operations in North America. New York. Printed by Alexander and James Robertson, 1770. Sold for \$4.00.

This is an edition of much rarity, and was very cheap at the price for which it sold.

Lot 117. American Magazine, or Monthly Chronicle for the British Colonies. Vol. 1, 8vo. Philadelphia, 1752. Sold for \$8.50.

Lot 130 is treated to a lengthy description; its principal interest consisted in the fact that it was printed by Benjamin Franklin and Johann Bohm, 1751. It is a very rare book, and sold for \$60.00.

Lot 142. Backus, J. History of New England. 3 vols., 8vo. Boston, 1777. \$45.00.

Lot 153. Barclay's Apology. Original edition, 1676. Sold for 20 cents.

Lot 188. Homer's Bibliotheca Americana. A worthless performance. London, 1789. \$2 75.

Lot 189. Kennett's Bibliotheca Americanae Primordia. 4to. London, 1713. \$12.00.

A capital book and cheap at this price.

Lot 205. Samuel Adams's Appeal to the World; or, a Vindication of the Town of Boston. 12mo. Printed and sold by Edes and Gill, 1769. \$2.00.

This is often attributed to Dr. William Cooper, but it is by Samuel Adams. See Tudor's Life of Otis, chap. xxii, and Well's Life of Adams, I, 282-289. It was reprinted in London—both editions are scarce.

Lot 292. Brickell, John. Natural History of North Carolina; stolen bodily from Lawson. 8vo. Dublin, 1743. \$2.00.

Lot 227. Broad sides on the "Tea-Scheme." 6 pieces. \$43.50.

Lot 229. Brotherhead, W. [*i.e.*, John Jay Smith] Book of the Signers. 4to, cloth. Philadelphia, 1861. \$3.75.

Lot 243. Burk, J. History of Virginia. 4 vols., 8vo. Petersburg, 1804, &c. \$60.00.

Lot 262. Callender. The History of the United States for 1796. Philadelphia, 1797. Also: Observations on Certain Documents contained in "The History of the United States for the Year 1796," in which the charge of Speculation against Alexander Hamilton, late Secretary of the Treasury, is fully refuted. Written by Himself. Philadelphia, 1797. \$4.00.

Very cheap. This latter tract by Hamilton refutes a charge of speculation, but admits an adulterous intercourse with Mrs. Reynolds.

Lot 272. The American Remembrance. 3 vols.,

8vo, uncut; with MS. Index. Philadelphia, 1795. \$9.00.

Twice its value—but the MS. Index helped it.

Lot 309. Cicero's Cato Major. 8vo. Philadelphia: Printed and sold by B. Franklin, 1744. \$42.50.

"Good copy," says the catalogue. We considered it a very poor copy; it was very much cut down, and was dear at the price.

Lot 327. Coddington, W. A Demonstration of True Love unto You the Rulers of the Colony of the Massachusetts in New England. 4to. (Cambridge, N. E.)? 1674. \$23.00.

Very rare. The Author was one of the first who agreed to form a "bodie politic" in Rhode Island.

Lot 360. Constitutions of the Several Independent States of America. 12mo, uncut. Philadelphia: F. Bailey, 1781. First Edition, 200 copies printed. Rice's copy sold for \$27.00; Morrell's for \$20.00; this sold for \$5.00.

Lot 375. Parole of Honor given by Lord Cornwallis after the Capture of Yorktown, Va.

This very interesting document sold for \$100.00, and finds an appropriate resting place in the State Library of Virginia.

Lot 450. Edwards, M. Materials towards a History of the American Baptists. 2 vols., 12mo. Philadelphia, 1770. \$12.00.

Lot 469. Evans, Lewis. Analysis of a Map of the Middle Colonies. Folio, uncut. Philadelphia: Printed by B. Franklin & D. Hall, 1755. \$10.50.

Fine clean copy, with the large colored Map. Scarce. Cheap at thrice the money.

Lot 479. Federalist. 2 vols., 12mo. New York, 1788. First edition. \$6.50.

Lot 485. Filson, J. Histoire de Kentucke traduit par Parraud. Map. 8vo. Paris, 1785. \$3.00.

"With an engraved copy of the original Map."

So says the catalogue, but the text of the map is in French—the original is in English.

Lot 486. Filson. The Discovery, Settlement and Present State of Kentucke. With Map. 8vo. Wilmington, 1784. \$21.00.

Of course the map was not there; it never is, but it exists in a copy at the Philadelphia Library.

Lot 499. Franklin, B. Account of the New Invented Pennsylvania Fire Places. 4to. Philadelphia, 1744. \$13.50.

Lot 537. Tailfer's True and Historical Narrative of the Colony of Georgia, in America. 12mo, 176 pp. Charles-Town, S. C. \$10.50.

The finest copy of this book we have ever seen.

Lot 544. Godfrey, Thomas. Juvenile Poems 4to, half russia. Philadelphia, 1765. \$14.00.

Lot 549. Hennepin, L. New Discovery of a Vast Country in America. Plates, but no maps. 8vo. London, 1698. \$7.00.

Lot 623. Sergeant's Stockbridge Indians. 8vo. Philadelphia, 1757. \$10.00.

Lot 665. Jefferson's Notes on the State of Virginia; written in 1781, somewhat corrected and enlarged in the Winter of 1782. 8vo. 1782. \$85.00.

First edition, very rare—so rare, indeed, that we are unable to trace the sale of only one other copy. We have seen two others—one in the possession of Mr. J. Carter Brown, of Providence; the other belonged to Mr. E. B. McCagg, of Chicago, and was unfortunately burnt in the fire which almost destroyed that city. This copy was bought for Mr. C. Fiske Harriss, of Providence, R. I.

Lot 694. Keith, G. Account of a National Church and the Clergy, &c. 4to. Philadelphia, Reynier Jansen, 1701. \$14.00.

A very rare imprint. We have only seen one other.

Lot 702. Kunze, Johann C. Einige Gedichte und Lieder. 12mo. Philadelphia, Gedruckt ben C. & Peter Saur, 1778. \$12.00.

Published when Philadelphia was occupied by the British.

Lot 755. Manuscript. First Account of the Battle of Lexington sent to Philadelphia. \$25.00.

"An unique!! document of the greatest interest."

The note is from the catalogue. The !! are ours. Of course it is unique.

Lot 761. Martin, F. X. History of Louisiana. 2 vols., 8vo. N. O., 1827. \$22.00.

"A copy of this work was sold within a year for \$112.50 per vol." So reads the note in the catalogue, but the unhappy buyer of the \$225 copy has seen three or four copies sold since at something less than \$20. This extraordinary price grew out of the fact that two persons gave an unconditional order to have the work bought—and sure enough one of them bought it. It is not a very uncommon work, and one of the bidders ought to have known that fact.

Lot 736.* The New Ahiman Rezon. By John K. Reed. 8vo. Richmond, 1791. \$11.00.

There were many other masonic books which generally sold for as much as they were worth.

Lot 751.* Maximilian's Travels in the Interior of North America. 4to. 81 elaborately colored plates. Folio. 2 vols. London, 1843. \$28.00.

Had the plates been really *elaborately colored* this would have been very cheap. It was one of the copies got up by Edward Lumley.

Lot 771*. Michaux, F. A. North American Sylva; with Nuttall's Supplement. 8vo. Paris, 1819, and Phila. 1842-49. \$62.50.

A splendid copy of the first and best issue; very cheap at this price.

Lot 792. Morgan, J. Medical Schools in America. 8vo. Phila. 1765. \$3.25.

We recollect bidding as much as \$15 on this very copy at the sale of J. R. Cox's library at Philadelphia.

Lot 823. Leaming and Spicer's Grants of New Jersey. Folio. \$34.00.

Lot 828. Trial of Nicolas Bayard, 1703. Folio. \$18.00.

Very interesting in connection with the history of New York, and very cheap.

Lot 836. Papers relating to An Act of the Assembly of the Province of New York, for Encouragement of the Indian Trade, &c., and for Prohibiting the Selling of Indian Goods to the French, viz., of Canada. With map. Folio, 24 pp. Printed and sold by William Bradford, in the City of New York, 1724. \$120.00.

"Extremely rare;" and much more so than the maker of the catalogue supposed. The only other known perfect copy belongs to the New York Historical Society. These papers are by Cadwallader Colden. The reader will find the correct title in Sabin's Dictionary, article Colden. This copy was bought for Mr. John F. McCoy.

Lot 932. *Paradisches Wunder-Spiel*. (Zion's Light in the West). 4to, 472 pp. *Ephrata, Typis and Consensu Societatis*, 1766. \$65.00.

A very rare and interesting volume. Printed in the first Protestant monastery established in America, by the Tuckers, at Ephrata, Pennsylvania. It consists of hymns by Conrad Bussil, their spiritual father, and by the brethren and sisters. Bought for Mr. C. F. Harris, of Providence, R. I.

Lot 935. Parke, J. The Lyric Works of Horace Translated into English verse; to which are added a number of Original Poems. By a Native American. 8vo. Phila. 1786. \$25.00.

Perhaps the rarest and oddest of all the American books of poetry.

Lot 946. A Collection of Tracts relating to Pennsylvania, New Jersey and New York. \$135.00.

Lot 950. A Letter from William Penn, Proprietary and Governour of Pennsylvania in America. Containing a General Description of said Province; and other Tracts on Pennsylvania, Delaware, &c., with a Portraiture or Plat-form thereof, &c. 10 pp. Map. London, 1683—and other pieces—\$170.00.

Lot 1045. Proud, R. History of Pennsylvania. 2 vols., uncut. \$32.00.

A fine copy, but dear.

Lot 1053. Burrough's Declaration of the Sad and Great Persecution of Quakers in New England. London, 1660. \$5 25.

Very rare, says the catalogue, which is scarcely the fact.

Lot 1068. Sewell, W. History of the Quakers. Folio. Phila., Samuel Keimer, 1728. \$21.00.

The special interest of this volume, in addition to its own great merit, is the fact that Franklin himself set the type and worked the press when a journeyman with Keimer.

Lot 1148. Revolutionary Order Books. A series from 1778 to 1780. 9 vols., oblong 4to. \$112.50.

"Never published. Extremely rare."—Note in the catalogue, of course. They are rare; original MSS. usually are.

Lot 1147. A Proclamation Declaring the Cessation of Arms. 1783. Folio. \$14.00.

One of the proclamations sent to each of the thirteen States. This was sent to Delaware, and printed at Newcastle, the 15th April, 1783.

Lot 1170. Proposed Qualification of Parole, signed by Ten British Officers, including Major Andre. \$50.00.

Lot 1173. Orders respecting Flags, and who are entitled to pass to the Enemy's Lines, &c. Signed by George Washington. Dated, Head Quarters, Newburgh, August 18, 1782. 3 pp. \$12.50.

Lot 1197½. Sanderson, J. Biography of the Signers of the Declaration of Independence. 8 vols., 8vo, uncut. Philadelphia, 1820. \$33.75.

"Very fine tall set." Indeed it was—being on large paper, of which there are but very few copies.

Lot 1228. Grave's Song of Sion. 1652. \$30.00.

Lot 1255. Smith, S. History of New Jersey. 8vo. Burlington, 1765. \$30.00.

Lot 1261. Smith W. History of New York. 4to. London, 1757. \$11.00.

A good, large copy and a decided bargain.

Lot 1296. Stith, W. History of Virginia. 8vo. Williamsburg, 1747. \$27.50.

Called a *fine copy*, from which opinion we differ—but quite cheap.

Lot 1324. Thomas (Gabriel). An Historical and Geographical Account of the Province and Country of Pensilvania and of West-New-Jersey, in America. London, 1698. \$300.00.

Extremely fine copy of an exceedingly rare book. The competition for this was spirited. It was started at \$100, and was speedily run up to \$200 by three or four bidders. At this point the competition was confined to two contestants, and after some little delay it was knocked down to J. S. for three hundred dollars, being by far the largest sum ever paid for this work. This identical copy was purchased by the owner of this collection, at the sale of Poulson's library, for about fifty dollars. It is now in process of rebinding by Mr. Francis Bedford, of London, for Mr. E. G. Asay, of Chicago.

Lot 1377. The Discovery of New Brittain. Began August 27, 1650, by Edward Bland, Abraham Woode, Sackford Brewster, and Elias Pennant, from Fort Henry, at the head of Appamattuck River, in Virginia, to the Falls of Blandina, first river in New Brittain (a pleasant country), of temperate Ayre and fertile Soyle. 4to, map. Extremely rare. London, 1651. \$190.00.

The competition for this was nearly equal to that for lot 1324. It is in fact a much rarer book. We know of but two copies, one belonging to Mr. John Carter Brown, the other to the New York Historical Society. The competition was between the writer and Dr. O'Callaghan, up to \$180, at which price we supposed we had got it, but Mr. W. M. Darlington, of Pittsburgh, who had come to New York to buy

this book, put in [his appearance with ten dollars more, and it was knocked down to him at his first and last bid.

Lot 1420. Washington's Legacies. Portrait. 12mo, sheep. Trenton, 1800. \$42.50.

A high price, considering that three or four copies have been sold lately.

Lot 1433. Memorial and Papers concerning the Expedition to the Ohio, containing General Braddock's Register, Journals of Major Washington, M. de Villiers, &c. Philadelphia, 1757. \$75.00.

Inserted—a receipt signed by Gen. Braddock, May 28, 1745, and Autograph Note, signed by Washington, to Dr. Jas. Carter, April 10th, 1767, endorsed Col. Washington.

And thus ends our chronicle of this sale, which in its results as to prices has been full of contradictions, for really good books have sold cheap, the common articles sold very low, while the known rarities have sold at remarkably high prices. We say known rarities, for many rarities in this catalogue had not the advantage of being so noted, and the result has been that some of the collectors have got bargains.

Since writing the foregoing, we have received the *Literary World*, for March, 1873, published at Boston, which contains a remarkable notice of this sale. It commences by saying that it was the "finest collection of books and MSS., illustrating American antiquity, ever offered in this country," which is error No. 1. This collection sold for about \$5,000. Mr. John A. Rice's library sold for \$42,262.69. Then we are told that "it comprised many copies of very rare books." It is something new to us to be told that there were "many copies of very rare books." Our idea is that when there are many copies the books cannot be rare. But this Boston critic, perhaps, does not know what rare means, as applied to books—possibly he was thinking of rare beef, which is common.

Then his information as to the principal buyers is almost equally erroneous. Mr. William Libbey was a buyer; but, not to be too modest, our purchases were equal in amount to one-half of the sale. Again, we are told the Philadelphia City Library was a buyer—there is no library bearing that name in Philadelphia. Mr. Libbey carried off some prizes, but not "the most precious."

The Revolutionary orderly books sold

for about the price such things usually bring, and the statement that the New York Historical Society has offered \$500 for each of the nine volumes is simply preposterous. The New York Historical Society would not pay for them half the money for which they sold.

The gravity of this writer is really amusing when he says these orders are all in writing. Of course they are—they always are. And then as to lot "Orders respecting Flags," 1173, we are told, Mr. Libbey would have paid \$2,000. We congratulate Mr. Libbey on having saved his money; as it is, he has probably got his money's worth; had he paid \$2,000, he certainly would not. We have not the pleasure of knowing Mr. Libbey; but we are sure he is not a natural-born fool, or he would not be associated with A. T. Stewart & Co., and we are quite sure that the writer of the article in question is not nor ever will be so associated. We recommend him not to express an opinion upon a subject of which he knows nothing.

We cannot suppose it possible that the editor of the *Literary World* could have indulged in such balderdash, whatever that may be. It must have been a communication which he has unwittingly admitted.

NEW YORK PICTURE SALES.

"CAVEAT EMPTOR."

The season of picture-auctions and of book-auctions may be said to have fairly got under way, and it is an open secret that what was once a legitimate and prosperous business has become a very poor one; unsatisfactory to all the three parties concerned in it—the owner of the goods sold, the auctioneer, and the public. Of the three, the auctioneer comes off best, for he must always get his commission, but even he is docked of his full pay in ways that we shall presently see; in a way that every one may see who comes to learn how much the business has lost by the loss of public confidence in the honesty of auction-sales as at present managed. Of the three parties to these transactions, the public is plainly the most wronged, and the only way in which its wrongs can be righted is by the press doing its duty, and exposing, without fear or favor, the abuses that have

crept into the system little by little, but are now in full flower.

Time was when an auction of almost any kind had its pleasures, and when book and picture auctions especially gave many people an evening of quiet enjoyment, which they preferred to the theatre; and, even now, there are enough who find a sale an agreeable way of spending a few hours, and who, in default of real auctions, content themselves perforce with sham ones. We believe that all parties are pretty well tired of cheating one another, and of being cheated, and would be glad to get back to old times. Auctions are in human nature, and though like many another natural thing, we Americans have been trying to drive them out with a fork, nature has had her revenge, as she always does, and has by this time convinced us that her way is the best after all.

In their disgust at finding out how they are being cheated now, and how they have been cheated this long time back, the public has with something of unreasonableness fallen foul of one of the worst offenders and belabored him as if he was the only sinner. We have heard a great deal said about the Derby sale since it took place in November; and, indeed, as the facts leaked out, it proves to have been a scurvy affair. The enterprising gentlemen who carried out that "big thing" to its temporarily successful ending, will learn, if they should try another, that surely in vain the net is spread in the sight of any bird. But we protest against efforts at reform in this matter being weakened by unfair emphasis on the sins of any one man. The evil is far more widely spread than that any one man can be charged with the whole burden. There is not the least reason for thinking that the auctioneers on that occasion were a whit less guilty than Mr. Derby himself. They knew—we think it absurd to doubt it—everything that was done; knew it beforehand, no doubt gave the affair the benefit of their long experience, and were in all respects a party to the transaction. And no less guilty of fraud upon the public was the person who sent in a lot of pictures—bad bargains, and mistakes in his long apprenticeship to the trade of connoisseur, last season's stock, shop-worn and out of fashion, which persons engaged for the duty were to make fetch certain prices if

possible, and to buy them in if unsuccessful. They were bid in, and returned to the owner's lumber-room to wait another turn. We are not the keepers of Mr. Derby's reputation, but we think it unfair that he should be so cuffed and rated while men who sinned as badly as he are let go scot free. The truth is that there is scarcely such a thing known now-a-days in New York as an honest picture sale. We know of few within the last six or seven years where there has not been the most nefarious jockeying. There have been a few—among them those of Mr. S. P. Avery deserve honorable mention as having been always fair and square, and we know that this is admitted by the trade; we have heard within a few days this gentleman's sales declared free of reproach in a talk with dealers who made no secret of the abuses that discredit the whole business. But, after all, the credit that belongs to Mr. Avery is merely that he does not cheat! Great praise, truly, in a city like New York, and in the nineteenth century! All he does is to have old-fashioned humdrum auctions, where the pictures are well shown beforehand, clearly catalogued, and fairly sold to the highest bidder. If it is decided that certain pictures are not to be sacrificed, it is clearly announced beforehand that there is an "upset price," and if there should be no bidder at that price the picture is withdrawn. This is the only way in which a sacrifice can be honestly avoided.

Now, in contrast to this honest way of doing things, let the reader look upon this picture. The event happened a few years ago, but it is none the less instructive. Here is a New York "merchant-prince," a real prince, a man of many millions. He is a lover of art, but always likes it "twenty per cent. off." He has been long practising at the art of buying pictures, and like every collector, has bought many a bad one, and at the time we are writing of, some thirty or forty of these were on his hands waiting to be got rid of. An opportunity offered itself, there was to be a picture auction, advertised as the "sale of a gentleman's private gallery," but the truth is there was no gentleman in the matter. It was a sale made up of old stock belonging to three or four contributing firms and picture-fanciers—a number of stout private gentlemen rolled into one for this

special occasion. Our merchant-prince sends his old stock to this sale, and has an understanding with the respectable auctioneer, whose name was not Peter Funk, though it might have been, that if certain bids were not reached on these pictures they were to be withdrawn. The night came, and with it a wild, wuthering storm, one of those storms that keep people hugging the fire, and dreading outside of the front door. The auction-room was deserted; not more than a baker's dozen of people; but there, steady, in three front chairs, sat our merchant prince with two supporters, his henchmen, ready with willing service at all times, and the three bidding laboriously on the doomed pictures, one against the other, in the vain hope of working up the rest of the small audience into a blind fury of competition! It was of no use, however, and after a hard night's work, the three cronies departed, and the next day the pictures were sent back with the auctioneer's fees added to their original cost, to wait for another chance!

However, merchant-princes don't always bid on their own pictures; they sometimes bid by deputy. Here is another, a name that would astonish people if we should give it, the owner, once, of a really fine collection which was to be sold at auction. This gentleman went to a picture dealer of this city and procured him to go to the sale and bid on the pictures, running up the prices without the least intention of buying them, and following the winks and nods of his employer! A purely gratuitous service, too, if we may believe the dealer, who did the thing "merely to oblige."

At the late sale of the pictures of a well-known New York banker the same thing was done, and known by all men who were interested—every picture that did not bring the price fixed by the owner, and only about a quarter were without fixed prices, was bought in by one of his clerks who was present, and all thus withdrawn were taken back to the owner's house.

Or take the late sale in this city of Mr. Higginson's collection. Mr. Higginson had a few pictures, chiefly American, none of them of remarkable merit or in sufficient numbers to warrant making a sale of them by themselves. The auctioneers had in hand a few lots belonging to outside persons, waiting an opportunity to be pushed

into some sale, and these were added to Mr. Higginson's pictures. Then invitations were sent about to various artists whose names were not represented in the catalogue, asking them to send in pictures, and thus a sufficient number of paintings were brought together to make up quite an imposing catalogue. We know of one case where an artist of very little merit but of enormous pretension, finding that his picture was like to go for a much lower sum than had been paid him for one of the same size by a gentleman sitting unfortunately near him, was obliged, after uneasy, fruitless efforts to get friends to run his picture up to the sum requisite to save appearances, to bid on it himself, and he did actually "bull" it up to within \$20 of the needed sum, when fate sent somebody to add the \$20 in good faith, and saved our artist's credit.

But, to our thinking, the worst sinner of all is the "Artists' Fund Society." The worst sinner of all, because it steals the livery of charity to serve Peter Funk in. Very few of our readers, we guess, know just how far the "Artists' Fund" is charity and how far it isn't. It had its origin this way. Some years ago, dies Mr. Ranney, an artist, and leaves a widow, perhaps children, too, but certainly a widow in straitened circumstances. The artists club together, each paints a picture, sends it to an auction, and, the object of the sale being made widely known, the result is highly prosperous, the pictures fetching \$7,000, a good sum in those days, all of which—no expenses deducted, auctioneer, kind-hearted Mr. Leeds, asking no fees for selling the pictures—is sent to Mrs. Ranney. Presently another artist dies, and there being the same need, the same thing is repeated. Then it occurs to some practical head, "Why not be ready when these emergencies come? Why not have a sale every year, raise a fund, and so do our charities on system?" No sooner said than done. The society was organized, chartered, and without trouble soon got into good running order. This was the rule. Every artist wishing to become a member must send in a picture, or pictures, which the examining committee, having duly looked at and considered, shall think likely to bring \$100 at the public auction. The committee, judging either by the

picture's own merits or by the artist's reputation, or by whatever lights it has, takes the responsibility of the artist's contribution on its own shoulders. Once accepted as worth \$100, his fee for that year's membership is considered paid, and if at the sale his contribution, whether it be of one or of more than one piece, should not bring \$100, the loss falls upon the society. But—and here comes in the colored gentleman who until this moment has lain concealed behind the wood-pile—if the contribution of any artist shall fetch more than \$100, the overplus goes to the artist; he deducts the fee due for his year's membership, and pocketing the rest, goes on his way rejoicing. Now what, human nature being the thing it is, is likely to be the result of such an arrangement? Of course, that every artist will paint the poorest picture that he can make the committee—composed of artists, and each of its members busy playing the same game—accept as worth \$100, and then will do his level best to make his picture fetch the highest possible price, and the artists put into the business all the human nature they are possessed of. Many of them bid on their own pictures with affectionate good will, the rest divide and bid on each other's pictures with fraternal zeal. The burden of the song is, "You tickle me, and I'll tickle you!" And the unsuspecting public stands by and joins in the bidding, and claps its old hands, and feebly wags its head, and with tears of honest joy bedewing its old eyes, cries in the morning paper, "How sweet is charity." This year there was the most abominable collection of trash contributed by the artists that we ever saw in this city outside of a Broadway machine-made picture shop. It was only by shutting our eyes and making believe very hard that we were able to think of a few of them as pictures at all. Had we known a few months ago what we know now, we should have spoken then with the plainness we are at present using. But we believed then that it was a real charity we were dealing with, and we said nothing about the matter. Now it has all come out, and the next sale of the artists' fund may chance to show the effects of this discovery. There were 76 pictures in this year's sale, and no one of them could have been sold at private sale for \$100; but granting that, for the

sake of honest charity, each one had fetched its hundred, the receipts should have been \$7,600, yet the actual receipts were \$10,000 and odd; so here was \$2,400 profits to go, not to the charity fund at all, but, expenses deducted, into the pockets of a few lucky artists. "A small matter," says our rich reader, comfortably buttoning his pocket on the fat earnings of his day's speculations! Admitted, but we think the matter scandalous, however small, and so long as the dealers, and the Peter Funks, respectable or shabby, have such an example to quote, we may as well leave all hope of reforming them until we have reformed their betters. We have seen that not only rich men, private gentlemen, but the artists themselves, are all offenders in this matter, that they all help to make auctions humbugs and to keep them so, and we think it about time to distribute the punishment a little more evenly.

THE STORY OF AN AUTOGRAPH

LETTER WRITTEN BY GEORGE WASHINGTON.

Two thousand and fifty dollars is of itself no insignificant sum, but when an autograph letter sells for so much money, the question naturally arises, why should it bring such a sum? A short answer to which is—that two agents bid against each other until that amount was reached. But to the story. Lot No. 3442, of the catalogue of John Allan's Collection (made by the writer), reads thus:

"WASHINGTON. General Washington's Answer to the Address of the Corporation of New York, conferring upon him the Freedom of the City, dated May 2d, 1785. This very interesting letter occupies two folio pages, and is entirely in the handwriting of 'the Immortal Washington.' Read in Common Council 2d May, 1785. One of the most important autograph documents ever sold in this country."

This letter is written with much care, both as to the style and the chirography, and was really a most desirable specimen. Mr. Allan very properly regarded it as the most important of his autographs, and told us when we catalogued it that he had had it no less than forty years, but declined to tell us from whom he got it. On reading the letter it was evident, from its nature, that some public official had, to put it mildly, appropriated it from the archives of the city; but a forty years' possession was enough to satisfy Mr. Allan, but not quite so for one of the bidders at the sale, who, on its being offered for sale at the auction room, rather startled the auctioneer by an inquiry as to what title he would give to the letter? The answer, given rather gruffly, was, that he would

give possession of the letter, which answer was not quite satisfactory to the inquirer, who was a lawyer, and for whom nine points of the law were not sufficient.

We had an order to buy the autograph—without any limit, except our own judgment, as to its value—but we had no occasion to bid. The autograph was started at one hundred dollars, and for a minute or two there were five or six competitors, who soon advanced the price to five or six hundred dollars; at this point the competition was narrowed to two bidders, Eli French and De Witt C. Lent. Mr. French bid the even hundreds, and Mr. Lent followed him boldly and rapidly with an additional fifty, until a bid of one thousand dollars was made by Mr. French; at this moment Mrs. Stuart (the daughter of Mr. John Allan and sole heiress to the estate) became so excited that she stood up so as to be able to see the competitors for the famous autograph, and when fifteen hundred dollars was offered she was so elated by the figures that she actually mounted her chair, and did not seem to realize how prominent an object she had become. Indeed, such was the interest in the article for sale, that she was scarcely noticed. The bidding was beginning to slacken, it was no longer the pace that told, but the competition went slowly but surely on. Mr. French had begun to deliberate; still his even hundreds dropt in before the hammer fell; his younger competitor did not stop to think, for no sooner was nineteen hundred dollars bid than the inevitable fifty followed, and the deliberation of Mr. French was only spurred to make it two thousand dollars, at the suggestion of the auctioneer to make it even money, which was promptly followed by Mr. Lent's bid of fifty more, at which the white-haired man (Mr. French) shook his head, and the auctioneer's hammer fell at two thousand and fifty dollars to Mr. Lent—being by far the largest sum ever paid for an autograph in this country. But it was no sooner sold to Mr. Lent, than he may be said to have re-Lented—which is a bad enough pun to print—he became alarmed at his own indiscretion, and as soon as possible made a proposition to Mr. French that if he would take it he (Lent) would pay the odd fifty dollars to be rid of his bargain (?). By this time Mr. French had come to his senses, and declined the proposition; and to shorten the story Mr. Lent declined, for reasons known to himself, to pay for it; or, what was the same thing, declined to give the name of his principal.

The next thing in order was a lawsuit on the part of the auctioneers, to compel a compliance with the understood contract. A compromise offer was made, which was far beyond the real value of the letter, but Mrs. Stuart demanded all the money that was bid, and the suit progressed, and was met by a counter-suit which was a decided surprise to the sellers. The New York City Corporation Attorney

commenced an action of replevin to recover possession of the letter, on the ground that, as the letter was addressed to, and sent to the Mayor of the city of New York, it really formed a part of the city archives, and consequently could not have been legally sold. The late Mr. David Valentine testified that such a letter had been recorded as received, and was not now to be found; and the result was that, after much delay, it was decided that this identical letter belonged to the City of New York, and not to the estate of the late John Allan, and it is now confided to the safe-keeping of the New York Historical Society.

It is scarcely necessary to add that, at about the time this decision was made, Mr. Lent was ready to pay his bill, but the auctioneers had not the letter to deliver, and so ends the story of the autograph which sold for two thousand and fifty dollars, and brought nothing but trouble to its former owners, for there was a suit to defend and a lawyer to pay.

It is now nine years since the sale took place. The auctioneer, Mr. A. M. Merwin, Mr. French, and Mrs. Stuart are all dead, and the would-be buyer of this autograph is an older and a wiser man; he has certainly not figured as a buyer in the auction room since the event we have just chronicled.

THE PERKINS LIBRARY.

The Perkins Library, which, it is understood, will be dispersed next June, was formed by Mr. Henry Perkins in the early part of the present century, when manuscripts were less valued for their artistic merits than they are in the present day, and were more easily attainable, therefore, by the few who had an eye for them. Perhaps the most interesting MS. in this collection is that of Lydgate's "Siege of Troy," which is supposed to have been written under the author's own direction, and is enriched with no less than seventy large paintings. This MS. is a remarkable monument of English secular art of the fourteenth century, and it is fortunately in a most perfect state of preservation. Another MS., of hardly inferior interest from an artistic point of view, is a life of Christ, in Latin verse, but executed in England, and probably of the end of the thirteenth century. This volume has no less than 150 pen-and-ink drawings, slightly heightened with color, which are valuable for costume. There is also a Lectionary of the ninth or tenth century, in good preservation, and with illuminations and ornamentation, rich both in color and de-

tail; and an Evangelarium of the twelfth century, also ornamented and illuminated. Among works in a more gorgeous style is the "Cent Hystoires de Troy de Christine de Pisan," written for Philippe le Hardi, Duke of Burgundy, with 115 miniatures; a Pontificale Romanum, a fifteenth century MS., once in the Townley Collection, written for a Bishop of Tournay in 1471, and ornamented with no less than 129 miniature paintings; and a French Bible in MS., of which it is said there is but one similar MS. in existence. This is supposed to have been written under the eye of the translator, Guyar de Moulins, about 1295, and the 130 paintings which adorn it are of the best style of that period of French art. It was acquired by Mr. Perkins at the sale of Prince Golownin's library, in 1825. "Les Epitres et les Evangiles de tout l'An, traduites par Frère Jehan de Vigny, l'An de Grace 1336," is another specimen of early French art. "Le Romain de la Rose et les Œuvres Diverses de Jean de Meun" contains 74 fine miniatures, although not quite equal to those in the French Bible. "Le Doctrinal Morale" presents us with the date and place of its execution. It was executed at Bruges in 1427. "Le Pelerinage de la Vie Humaine, par Guillaume de Guilleville," written in French prose, 'à la Requeste de la Princesse Dame Jehanne de Laval, Reyne de Jherusalem et de Sicille et Duchesse de Bar, A.D. 1460,'" is enriched with nearly 100 miniatures. It is this book that is supposed (but most probably without any foundation) to have suggested to Bunyan the idea of the "Pilgrim's Progress."

But to turn from the MSS. to the printed books, for once we are able to begin with the true corner-stone of a library—the Mazarine Bible, on vellum. No copy on vellum has been sold since that of Sir Mark Sykes. But here there is not only a vellum but also a paper copy. Both are equally fine, that on paper being almost uncut, or, as the technical phrase is, "full of rough leaves." The last copy sold in this country on paper was Bishop Daly's, in 1856, which, though a poor copy as compared with this, fetched 600/. But we must hurry on to look at the Bible of 1462, the first one printed with a date, also upon vellum, and from the celebrated

MacCarthy and La Valliere Collections. Some of our readers may call to mind Dr. Dibdin's account of the Vallisumbrosa Missal, printed at Venice, by Giunta, in 1503. Here it is, in all its glory of red and black sparkling on the white vellum, and as well as the splendid volume printed for the use of the Diocese of Augsburg, the woodcuts all elaborately heightened with gold and colors by the artist. Here, too, is the Roman Missal, printed on vellum by Stephen Planck, and, as it is conjectured from the coat of arms on the first page, struck off specially for the use of Pope Alexander the Sixth. Coverdale's Bible, too (of which it is believed that no copy absolutely perfect exists), is represented by a copy, remarkable for height and general state of preservation. Mathew's Bible, which is said to be even rarer than Coverdale's, and has an even greater interest as being the first Bible printed in *England*, is represented by a copy entirely perfect. The first folio Shakespeare is a book we might expect to find in such a collection, although so large and clean a copy is not often met with. The presses of our early printers are represented: Caxton by a perfect copy of Higden's "Polychronicon" and Gower's "Confessio Amantis," not quite perfect; Pynson by a copy of Barclay's "Ship of Fools;" Wynken de Worde by an almost uncut copy of the "Vitæ Patrum."—*London Athenæum.*

COFFEE HOUSES OF OLD LONDON.

Button's Coffee-house was in the precincts of Covent Garden, nearly opposite "Tom's," in Russell-street. Daniel Button had been a servant of the Earl of Warwick, and when Addison married the Dowager Countess he became acquainted with Button, and gave him personal support and recommendation. Here was placed, in a conspicuous position, in the year 1813, a lion's head, with open jaws, a box being attached thereto to receive those effusions of authors which were addressed to the editor of the *Guardian*. This curious receptacle was said to be a proper emblem of knowledge and action, being composed only of head and paws. This head passed from one hand to another after Button's house was closed, and it was at last bought by the Duke of Bedford, and removed to Woburn Abbey. At Button's congregated those wits of Anne, who were honored with the friendship of Addison; such men as Steele, Budgell, Tickell, Phillips, and Davenant.

Nor must the irascible little poet Pope be forgotten, who might be seen here sitting sometimes with his friends far into the night. Happening to offend Phillips by some sarcastic remark, that worthy hung up a birchen rod, either in the coffee-room or over the bar (authorities differ), and with this he loudly threatened that he would chastise Pope. The deed was not done, however; Pope kept away, evidently deeming that, if discretion was not the better part of valor, it was no bad substitute for it, and Phillips did not pursue the matter further, sufficiently avenged, probably, by knowing that he had put the poet in a fright. Of course the affair was a *bonne bouche* for Cibber, Curll, and all the fraternity who hated the bard of Twickenham—not without reason. In St. James's-street was the Cocoa Tree, distinguished also as being a Tory rendezvous, and it bore this character for many years. Gibbon, writing in 1862, notes the fact that this coffee-house was a resort for politicians. "It affords every evening a sight truly English. Twenty or thirty, perhaps, of the first men of the kingdom, supping at little tables covered with napkins, in the middle of a coffee-room, upon a bit of cold meat, or sandwich, and drinking a glass of punch." At that time it is clear that the coffee was not a very prominent item in the entertainment. Gambling, some years afterwards, must have been a popular amusement there; so it may be presumed the house had made a step downwards. Walpole in a letter relates that, at games of hazard, O'Byrne, an Irishman, having won £100,000 of a young gentleman who had just come into his father's estates, by name Harvey, observed to him that he would not be able to pay the debt. Mr. Harvey replied that he could do so by selling his inheritance. "No," said the Irishman, "let my winnings stand at £10,000, and we will throw for the £90,000." They did so, and the young man won; thus saving his estates. A club sprang from this coffee-house, bearing the same name, of which Byron was a member. The St. James's Coffee-house represented the Whig politics, and though De Foe asserts that no Tory would be seen at St. James's, any more than a Whig at the Cocoa Tree, there was an interchange of visitors, as we find by the comments of the *Spectator*. In fact, every party has its doubtful hangers-on, who serve to convey intelligence from one to the other. Goldsmith occasionally came to this house, much to the disgust, perhaps, of his friend Dr. Johnson. The learned Dr. Warton would sit at breakfast here, and first one and then another of the officers of the Guards would drop in and group themselves about him, to listen to his remarks upon men and things. The St. James's Coffee-house was near the end of the street, on the south-west side; it was removed in or about the year 1806.

AUCTION SALE, IN LONDON, OF RARE ENGRAVINGS.

Messrs. Sotheby, Wilkinson & Hodge have just sold at auction, in London, a fine collection of valuable engravings, mostly portraits, "the property of a collector." Some of the prices realized were extraordinarily large. We quote a few for the comfort and edification of our collectors here:

- 1 Jane Shore, from Harding's Shakespeare. Fine. 7s.
- 43 Addison, by Simon; Congreve, by J. Smith, both after Kneller. Fine. £2 18s.
44. Sir William Davenant, after Greenhill, by Faithorne. Brilliant impression. £3 15s.
- 45 John Gay, after Aikman, by Kyte. Very fine and rare. £2 17s.
- 46 Gray, by Müller; Aaron Hill; Samuel Pepys, after Kneller, by White. Fine. £1 11s.
- 47 Nat Lee, after Dobson, by Watts; Otway, after Lely. Both fine. £2 12s.
- 48 Alexander Pope, after Vanloo, by Faber. Very fine. £2 18s.
- 49 Prior, after Richardson; Steele, after Kneller, both by Simon. Fine. £2 17s.
- 50 Shadwell, after Faithorne, by Kerseboom. Fine proof. £2 12s.
- 51 Vanburgh, after Kneller, by Simon; Wycherley, after Lely, by J. Smith. Both fine. £2 9s.
- 52 Thomas Britton, the Musical Small-coal Man, after Woolaston, by Simon. Brilliant impression. Rare. £3 12s.
- 54 Corelli, after Howard; Cosimo, after Kneller, both by J. Smith. Brilliant impressions. £2 5s.
- 59 Geo. Fred. Handel, after Hudson, by Faber. Most brilliant impression. £4 6s.
- 65 Anastatia Robinson, by Faber; John Robinson, by Vertue; Tenducci, by Finlayson. Fine proof. £1 19s.
- 79 Mrs. Francis Abington, after Sir Joshua Reynolds, by Elizabeth Judkins, very fine; the same as Roxolana, after Sir J. Reynolds, by Sherwin. Proof before any letters. Full margin. £11.
- 82 Signora Baccelli as a Bacchante, after Sir J. Reynolds, by J. R. Smith. Fine. £6 7s. 6d.
- 83 The Same, dancing, full length, after Gainsborough, by Jones. Very fine impression on India paper. £23
- 85 Charles Bannister, after Brown, proof; and as Miss Polly Peachum, both by J. R. Smith. Fine. £2 16s.
- 86 Spranger Barry as Macbeth, by Jackson, after Gwin, 1753, first state; and with Miss Nossiter in Romeo and Juliet, by Elliot. Both fine and rare. £5 16s.
- 87 Beard, by M'Ardell; Barry as the Spanish Friar, by Houston; Barton Booth, by G. White; Mrs. Bracegirdle in the Indian Queen. Fine. £8 10s.

- 88 Thomas Betterton, after Kneller, by Williams. From the Barnard collection. Brilliant and rare. £8 15s.
- 93 Colley Cibber as the Fine Gentleman, after Grisoni, by Simon. Brilliant impressions. Rare. £5 7s. 6d.
- 94 Colley Cibber, with his Granddaughter, after Vanloo, by Fisher. Very fine, with good margin. £3 6s.
- 95 Theophilus Cibber, full length, as Ancient Pistol, with the horns. Very rare; and an impression in the usual state, &c. £6 5s.
- 96 Mrs. Cibber, by Faber; also by Marchand; both after Hudson. Scarce. £3 10s.
- 97 Mrs. Catherine Clive as Phillida, by Faber; and when Miss Rafter, by Van Haacken. Both very fine. £6 3s.
- 98 Mrs. Catherine Clive, as the Fine Lady in Lethe, by C. Mosley. Before the flowers on the dress. Very fine and scarce. £7
- 99 Mrs. Cross as St. Catherine, after Kneller; and after Hill, both by J. Smith. £2 2s.
- 100 Couvreur (Adrienne Le) after Coppel, by Drevet. Very fine. \$1 5s.
- 101 Mary Davis, after Lely, R. Thompson excudit. Brilliant proof before any letters and before the strings to the guitar. Very fine, perhaps unique. £6 8s.
- 102 The Same. A very fine impression with letters, and after Lely, by Valck. £3 6s.
- 104 John Edwin as Lingo, after Alefounder. By Hodges. Brilliant proof before letters, &c. £3 10s.
- 106 Lavinia Fenton, by Faber, very fine and rare; also by Tinney; both after Ellys. £7 2s. 6d.
- 108 Samuel Foote, after Colson, by Godfrey. Fine. £1 10s.
- 109 Samuel Foote in the Buck Metamorphosed, by Gabriel Smith. Very rare. £1 10s.
- 111 David Garrick, after Pond, when young, rare proof; also after Liotard, both by M^cArdell. Fine. £7 2s.
- 112 Garrick as Hamlet, full length after Wilson, by M^cArdell; and an Etching. £3 1s.
- 113 Garrick as Abel Druggier, after Zoffany, by Dixon. Brilliant proof. £6 15s.
- 114 Garrick as Tancred, whole length, etched by T. Worlidge, 1752. Very rare. £2 3s.
- 115 Garrick as Lord Chalkstone, by Gabriel Smith. Very fine. £1 5s.
- 117 Nell Gwynn with her two Sons, after Lely, R. Thompson, excudit. Very fine and rare. £11 11s.
- 118 Nell Gwynn, after Lely, by Van Bleeck. Brilliant, with full margin. £2 10s.
- 119 Nell Gwynn, after S. Cooper, by Valck. Very fine and scarce. £2 17s.
- 120 Nell Gwynn with wings, holding an arrow, after

- P. Cross, R. Thompson excudit. Rare mezzotint. £9 9s.
- 121 Nell Gwynn, by A. de Blois and by V. Green. fine proof, both after Lely. £2 15s.
- 123 Jacob Hall the Rope Dancer, etching by P. de Brune, after Van Oost. Very fine. 15s.
- 124 John Harper as Jobson in the Devil to Pay, after G. White, by Andrew Miller. Fine and rare. £1 15s.
- 127 Henderson as Falstaff, by Coyte, scarce; and after Gainsborough, by Jones. Both fine. £2 17s. 6d.
- 128 Madame Hughes, after Lely. Proof, rare, £1 11s.
- 132 Moses Kean, uncle of Edmund Kean, the imitator of Henderson's Hamlet, whole length etching. Rare. £2 15s.
- 135 Anthony Leigh in the Spanish Friar, after Kneller, by Smith. Rare proof. £1 15s.
- 140 Mrs. Oldfield, after Richardson, by Simon (before the Verses), and Fisher. Both fine and scarce. £8 7s. 6d.
- 141 William Penkethman, after Schmutz, by Smith. Very fine. £1 15s.
- 145 James Quin as Falstaff, full length by M^cArdell, very fine; and as Coriolanus. £3 6s.
147. Mrs. Robinson (Perdita) after Sir J. Reynolds, by Dickinson. Very fine proof. £11.
- 148 Mrs. Robinson, after Romney (Sir R. Wallace's picture), by J. R. Smith. Proof before letters. rare. £4 5s.
- 151 Shuter in the Character of the Old Man in Lethe, drawn from life and etched in aquafortis. Rare. 16s.
- 156 Walker as Captain Macheath, Robert Wilkes, both after Ellys, by Faber; and Jemmy Warner, the celebrated Clown at Sadler's Wells. All fine and scarce. £8 12s. 6d.
- 157 Harry Woodward holding a Mask, after Sir J. Reynolds, by J. Watson. Very fine proof before any letters. £3 10s.
- 158 Woodward as Petruchio, by J. R. Smith, very fine proof; and as the Fine Gentleman in Lethe, by M^cArdell. Both scarce. £3 7s. 6d.
- 159 Margaret Woffington, in a Lace Cap, by M^cArdell and Faber. Both fine. £7 10s.
- 160 M. Woffington as Phœbe, by Van Bleeck; also after Eccard, with the first address. Both rare and fine. £7 2s. 6d.

The first day's sale consisted of only 169 lots, which footed up to no less than \$3,000!! Those of our collectors who already have some or all of the portraits enumerated may well rejoice, while those who are still seeking them will doubtless note the prices with fear and trembling.

JOHN LEECH.

Continued from page 22.

Elsewhere, of course, than in the embellishment of the *London Charivari* the etching-needle and the cedar pencil of Leech were more or less frequently in eager requisition. During 1845, his artistic coöperation was sought at the very beginning of the year by Douglas Jerrold, and towards the very close of it by Charles Dickens. January the 1st witnessed the commencement of his illustrative efforts to embellish the rags-and-ermine class-story of "St. Giles and St. James," immediately on the inauguration of the career of what, as the pioneer of all the numerous monthly periodicals issued at that price, was, therefore, called by way of distinction, *Douglas Jerrold's Shilling Magazine*. Before the year was out, in the anticipation of the 25th December, Leech produced perhaps the best remembered of all his colored etchings, his well known embellishments to the immortal "Christmas Carol." Later on, others of the Christmas fancies of the great novelist he helped to illustrate, as, those half homely, half poetic tales of "The Chimes," and "The Cricket on the Hearth," in the pictorial adornment of which he had Stanfield, Maclise and Landseer associated with him as *collaborateurs*. Subsequently, in 1851, he resumed his position beside Douglas Jerrold as his illustrator, when embellishing the only serial story ever issued separately as a serial by that author—namely, his ultra-fantastic phantasy of "The Man Made of Money." Another more ephemeral and now almost forgotten writer, who played with words systematically as a punster, and whose freaks of humor have consequently proved anything but perennial, Gilbert Abbott à Beckett to wit, owed to John Leech much of the fugitive popularity secured at the outset to his three extravagantly ridiculous productions, as profusely as drolly adorned by Leech's pencil with grotesque wood-cuts and brilliantly colored etchings: "The Comic History of England," "The Comic History of Rome," and "The Comic Blackstone." Similarly, also, a lighter *farçeur* even than à Beckett, Albert Smith that is, owed no little to John Leech for the temporary

success accruing to some of his low comedy novels. By some unfortunate fatality, as it has always seemed to us, the exceptionally remarkable powers of John Leech as a humorous illustrator were frittered away for the most part in connection with frivolous works penned by authors possessing plenty of vivacity, but endowed with not one spark of genius. Upon the farcical effusions of a sporting writer who could rattle off tales galore of the paddock and the hunting-field, as though life were only worth having with a foot in the stirrup and a seat in the pigskin, upon such thoroughly horsey novels as "Mr. Romford's Hounds," and "Mr. Sponge's Sporting Tour," and "Plain or Ringlets," and "Ask Mamma; or, the Richest Commoner in England," what stores of pictorial humor were squandered by John Leech in gems of wood-cuts worthy of a brighter setting, and etchings radiant with all the colors of the rainbow! The humorous master-pieces of Dickens were only once in a way illustrated by his pencil, as in the Christmas narratives about Ebenezer Scrooge, and Trotty Veck, and John Peerybingle. But the farm-yard and cover-side books of Mr. Surtees he embellished, again and yet again, with gorgeous profusion. One of the most characteristic of his earlier publications, apart from *Punch*, was issued from the press, in folio form, in 1848, depicting, in a series of twelve drawings, as Leech only could depict them, "The Rising Generation." A couple of years afterwards, in 1850, there appeared a kindred work of his, in oblong quarto, the contents of which were even yet more delightfully humorous. It consisted of a succession of brilliantly colored engravings, and was entitled, suggestively enough, "Young Troublesome; or, Master Jacky's Holidays." The book was as provocative of a romp as a bunch of mistletoe. There you had Master Jacky "supposed to have arrived per railway (grown out of all knowledge)" with Ruggles, the domestic, grinning his welcome on the doorstep. There you had Young Troublesome under various aspects. "On a wet day bored to death"—balancing the chimney-ornament on the end of the poker at the end of his nose—surrounded by a voluminous library, protesting "he has read all the books in the house"—lounging in mingled disgust

and *ennui* on the sofa, and so worrying his elder sisters out of all endurance that one of them is ceremoniously conveying her needle-work, scissors and all, to another part of the room, in high dudgeon. There you had him, "in pursuance of a bright thought, playing at cricket in the drawing-room"—the cricket-ball, to the dismay of the little ones and the horror of Ruggles, smashing a costly vase of alabaster, the little fellow in the foreground being a perfectly inimitable conception. There you witnessed the advent and progress of the Theatre Royal, Drury Lane, in miniature, "up to the grand evening rehearsal of the *Miller and his Men* and the terrific explosion in the Housekeeper's Room"—the old lady in the doorway being a superb sketch of senile amazement. A couple of other arrivals at the home of Young Troublesome, each of them as true to life as the reality, are celebrated, immediately after this incident. Enter first of all crabbed, old frost-bitten Mr. Wormwood Scrubbs, delectably unconscious of the paper pigtail appended to the collar of his spencer by that mischievous varlet Master Jacky. Enter next Master Jacky's school-fellow "Old Bradshaw"—no mere fancy portrait of him, observe! but a stereoscopic photograph from the crown of his head to the sole of his clarence shoes. Later on, when these two additions to the list of the *dramatis personæ* have been brought together, there you have a grand *tableau* of Jacky bolstering "Old Bradshaw" over the irate head of Mr. Wormwood Scrubbs, who has evidently tugged down the bell-pull in his indignation at the hubbub. These three in effect are altogether the happiest creations in the volume, which is chiefly remarkable indeed through introducing us to Mr. Wormwood Scrubbs, Old Bradshaw, and Young Troublesome.

Conspicuous among the numerous *ephemeridæ* floated into a brief summer's existence mainly through the agency of Leech, was the little 16mo serial of "The Month," by Albert Smith, issued from the press in 1851, during the gala-days of the Great International Exhibition. The year afterwards, 1852, he embellished with rarely comic cuts Howard Paul's "Dashes of American Humor." In 1854, he good-naturedly did the like by S. W. Fullo's "The Great Highway." During the

same year was published one of the blithest of the many sporting novels already alluded to as having been irradiated by the red-coated heroes of the fox-chase, dashed off with a flying pencil by Leech, and yet more remarkable by reason of his animated delineation there of the gallant bits of blood depicted as bestridden by squire, and groom, and farmer. The tale in this instance was "Handley Cross," or Mr. Jorrocks's "Jaunts and Jollities." Then it was, in 1854, that the pick of Leech's many humors and often masterly wood-cuts in *Punch* began to be collected together for separate publication. Before commenting upon these reissues of his world-famous "Pictures of Life and Character," we will here however, as far as possible, complete our enumeration of the miscellaneous works of various kinds embellished by him, from time to time, either with wood-engravings, or with etchings, and often with both together. A forgotten book called "Paragreens" was, in 1856, adorned with Leech's illustrations. It was in association with Doyle and Crowquill, that in 1857 he rendered visible, pictorially, some at least of the abounding humor of "Bon Gaultier," as the "Ballads" were trolled out alternately by Theodore Martin and Professor Aytoun. A folio volume about the same time, in 1857, appeared under the attractive title of "Merry Pictures from the Comic hands of John Leech, Hablot Browne," and other comic illustrators. Emeritus in that same year also afforded him the opportunity of delineating with some drollery "The Militiaman, At Home and Abroad." A graver theme, in no way less congenial to him however, was supplied, during the following year, 1858, when Blaine's "Encyclopædia of Rural Sports" made its appearance, interspersed with engravings from drawings by John Leech. A story of English country life, written by F. Francis, and entitled "Newton Dogvane," was published in 1859, under similar advantages; as was likewise the case, during the same season, with John Mill's "Flyers of the Hunt," and an Oxonian's "Little Tour in Ireland," and a serio-comic tale about one "Paul Prendergast."

Leech's pencil, as well as that of many another distinguished draughtsman, was employed, in 1861, in the lavish embellishment

of Mr. Cholmondeley Pennell's "Puck on Pegasus." A kindred work, Mr. H. S. Leigh's "Carols of Cockayne," was afterwards similarly adorned, as was a reissue of Hood's "Whimsicalities." It is possible that one or two productions besides those already enumerated may have escaped our recollection, as having been enhanced in interest to the general reader by the drawings of Leech. Those we have particularized, however, will more than suffice to show the readiness and industry of his hand as a book-illustrator. His chief employment as an artist, nevertheless, as all the laughter-loving world came to know full well during the last twenty odd years of his life, was as the delineator of every variety of human character immediately around him, through the popular pages of the London Pasquin or Charivari. Collection after collection was made from these inimitable drawings from time to time, and published separately. "Etchings" of his, in quarto, "with Letter-press Descriptions," appeared from the press in this way as recently as 1870. During the artist's lifetime, ten years prior to the date last mentioned, there was published, in oblong quarto, a series of twelve colored plates, enlarged from the original drawings, delineative, as the title of the book intimated, of "Mr. Briggs and his Doings." In 1864, the year of John Leech's lamented death, there appeared his "Early Pencilings from Punch, chiefly Political." In 1865 there were issued through the press his "Later Pencilings of Punch," edited with explanatory notes, by Mark Lemon. In 1866 were reissued together, in oblong quarto, under the title of "Follies of the Year," the whole of the twenty-one folding colored frontispieces contributed by Leech's etching needle and the paint-brush to "Punch's Pocket Book" during that more than round score of years, from 1844 to 1864, the collective reprint in this instance being edited, "with some notes," by Shirley Brooks. What constitutes the chief monument, however, at once of his genius and of his industry as a draughtsman, is the unequalled series of his humorous sketches, originally contributed to *Punch*, a series in their reprinted form numbering in all five oblong folio volumes, entitled, "Pictures of Life and Character." Each volume comprises

within it, as nearly as possible, 500 wood-cuts; the five together, consequently, contain from 2,000 to 3,000 altogether. Either intentionally or simply by a coincidence, these five folios number 94 and 96 pages alternately. The First Series, in 94 pages, appeared in 1854. The Second, in 96 pages, followed in 1857. The Third (pp. 94) in 1860. The Fourth (pp. 96) in 1863. The Fifth, numbering, like the first and third, 94 pages, appeared in 1869, as a sort of posthumous supplement, sweeping together what had been previously overlooked. The entire collection, therefore, extended in all to very little less than five hundred (474) folio pages, each of them covered, sometimes to the number of six or eight engravings, with these inimitably humorous Pictures of Life and Character. The extraordinary assiduity evidenced by this astonishing assemblage of drawings from the indefatigable hand and the inexhaustible fancy and observation of a single draughtsman gives attestation not only of his rare artistic power, but also, in a very signal manner, of his indomitable energy and perseverance. There can be little doubt of it, now, that his untiring application, in a great measure cost him his life, by overtaking his nervous system, and gradually undermining his apparently vigorous constitution. Two years prior to his death he unquestionably inflicted serious injury upon his general health by the excessive overwork he was subjected to in getting up the exhibition of his works in the Egyptian Hall, Piccadilly. Besides being remarkable for his tall stature, he was, throughout life, until towards the very end, strong and seemingly healthful. He had an especial liking for out-door sports and athletic exercises. His relaxation was in itself hard work. His favorite pastime, in fact, was hunting, though he was fond also, even to drudgery, of following, like a true Waltonian, the contemplative craft of a fisherman. His handsome features had about them a general expression of gravity, save when they were lit up in conversation or radiant with flashes of merriment. Among his intimates he was immensely popular, though to strangers he appeared in his manner reserved and almost repellant. The disease by which he was at last prostrated was one of the most agonizing that the flesh of man

is heir to. It was that dread and dire disease which has struck down, among other good men and true, Thomas Arnold, the great schoolmaster, on his bed of suffering, and Marshal St. Arnaud, seated bravely on his war-horse in the battlefield. Whether this most cruel and tormenting malady—*angina pectoris*—was inherited by Leech or not, there can be little question of this, that his paroxysms were aggravated by the stern determination with which his energies were overtasked, even when work, and not only work, but open-air sports, had been formally prohibited. In obedience to his physicians, he, with some reluctance, gave up hunting. The time came, however, when he had no strength left to him for mounting into the saddle. Towards the close he could hardly walk without great difficulty, at a slow pace and to a brief distance. Long prior to this, moreover, *angina pectoris* had resulted in an excessive nervous irritability that almost amounted in the end to monomania. Anything like noise inspired him with a morbid horror. The itinerant organ-grinders were regarded by him with a sort of abhorrence. Under their persecution, especially, he abandoned his old place of residence in Brunswick Square, and settled down, in hopes of finding suburban quiet, in a new home at Kensington. Hardly had he there taken up his abode, however, when he was rendered nearly beside himself, through the clanking of a wheelwright's at the back of his newly-chosen dwelling—the said wheelwright setting his saws and hammers to work at as early as four o'clock in the morning. Added to the clatter of the wheel-yard, beneath his windows cocks were crowing, and dogs barking incessantly in his neighborhood. The distracted artist, driven apparently to his wit's end as utterly as Hogarth's musician, declared of the tumult that it would infallibly kill him. So completely was his health undermined by the summer of 1864, that he went in search of its renovation to Baden-Baden and to Homburg, half on a holiday excursion, half with a design of sketching the gamblers for *Punch* in a series of new pictures of (continental) life and character. After an absence of six weeks' duration at the German watering-places, he returned to England, instead of hastening home,

however, going on immediately for a month's additional stay at Whitby, in Yorkshire. By the end of his sojourn there, he was apparently in some degree benefited. Almost imperceptibly at first, but very evidently soon afterwards, on his return home to Kensington he fell back into his previous condition. The doctors declared that he could not possibly survive many months longer, though no immediate crisis in his condition was at all anticipated. He suffered at the last alarmingly from *insomnia*, sometimes passing three nights together without one instant's sleep. The day prior to his death he was out walking with a friend. That was on Friday, the 28th October, 1864, upon which occasion he consulted Dr. Quain, his physician. On the following day, Saturday, the 29th October, death came to him so suddenly and unexpectedly that while he was breathing his last there was a children's party down stairs—one of those charming home scenes his hand had so often before then, and always so exquisitely depicted. On the following Friday, the 4th of November, the remains of John Leech were laid in his grave at Kensal Green Cemetery, side by side with those of his old friend and school-mate, William Thackeray.

(To be Concluded in our next.)

COLLEY CIBBER.

Macklin says, Nature formed Colley Cibber for a coxcomb; for though in many respects he was a sensible and observant man, a good performer and a most excellent comic writer, yet his predominant tendency was to be considered among the men as a leader of fashion, among the women as a *beau-garçon*. Hence he excelled in almost the whole range of light fantastic comic characters. His "Lord Foppington" was considered for many years as a model for dress, and that hauteur and nonchalance which distinguished the superior coxcombs of that day. The picture of him in this character, with a stiff embroidered suit of clothes, loaded with the ornaments of rings, muff, clouded cane, and snuff-box, exhibits a good lesson to a modern beau of the versatility and frivolity of fashion.

—Percy Anecdotes.

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